

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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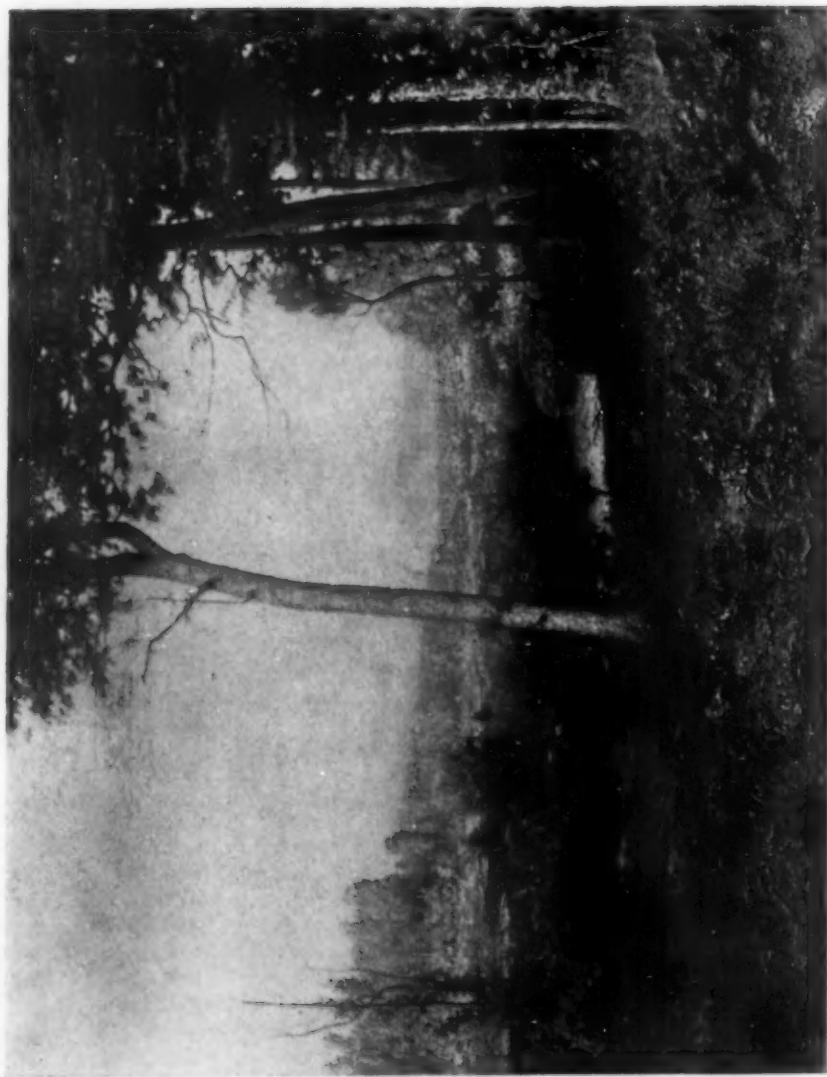
NORTHEASTER
BY WINSLOW HOMER

THE GIFT OF MR. GEORGE A. HEARN

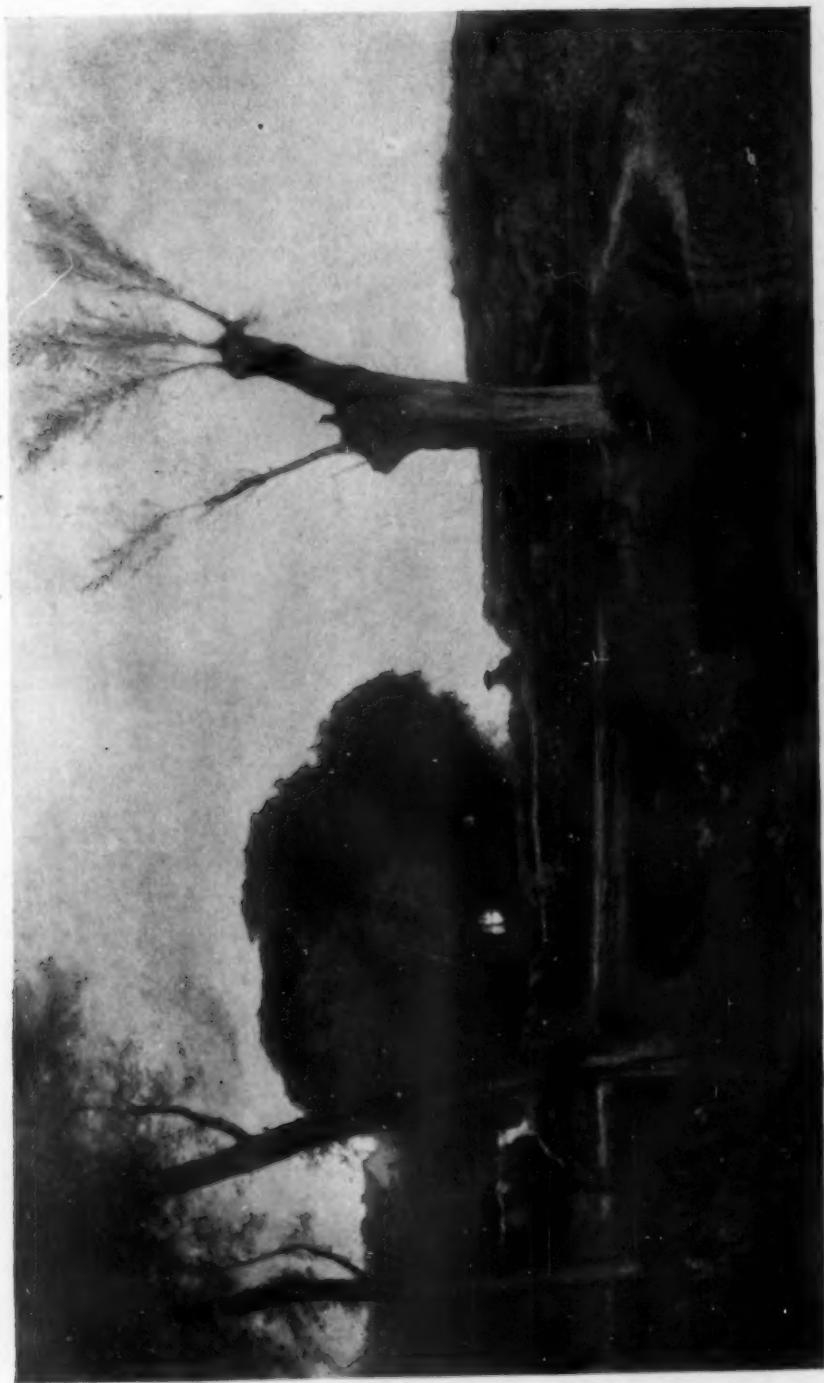
IN the spring of 1909 Mr. George A. Hearn offered to give to the Museum five pictures—"The Earl of Arundel and his Grandson," by Van Dyck; a "Landscape," by John Crome; "Mrs. Barnard," by Sir Joshua Reynolds; a "Landscape," by Cecil Lawson; and "Miss Baring," by Sir Thomas Lawrence, to take the place of six American paintings which were then the hanging in Gallery 15 so that only foreign works would be exhibited in that gallery. At the same time Mr. Hearn asked that, if his offer be accepted, the pictures displaced—"Peace and Plenty," by Inness, three landscapes by Wyant, "Indian Encampment," by

Blakelock, and "Sand Dunes," by Martin—be hung in Gallery 14, and he offered to add to the American pictures enough representative examples to fill the gallery. The gift was gratefully accepted by the Trustees, and provision was made to show elsewhere the paintings from the Dutch and Flemish schools which were exhibited in Gallery 14.

This has now been accomplished and Mr. Hearn, agreeably to his offer, has given the Van Dyck and the four English pictures named above, which have been placed on exhibition according to the donor's wish, and twelve American paintings, which, with the six works formerly hanging in Gallery 15, will inaugurate the new use of Gallery 14. The three adjacent galleries,



FORENOON IN THE ADIRONDACKS
BY ALEXANDER H. WYANT



EVENING, MEDFIELD
BY GEORGE INNESS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

13, 14, and 15, therefore will be used now for the exhibition of pictures given by Mr. Hearn or purchased out of the Hearn Fund. They testify most convincingly to Mr. Hearn's untiring generosity and also to his unceasing encouragement of American painters. The rapid growth and completeness of our collection of pictures by living Americans is due very largely to Mr. Hearn's munificence.

The list of pictures in the last gift is as follows:

| | |
|------------------------|------------------|
| Open Sea..... | Emil Carlsen |
| Quadroon..... | George Fuller |
| Spring..... | Lillian M. Genth |
| Northeast..... | Winslow Homer |
| Evening, Medfield..... | George Inness |
| Louise..... | Alphonse Jongers |
| Gitana..... | John S. Sargent |

| | |
|------------------|--------------------|
| Edith..... | J. J. Shannon |
| Moonrise..... | D. W. Tryon |
| Pleiades..... | Elihu Vedder |
| Harrower..... | Horatio Walker |
| Adirondacks..... | Alexander H. Wyant |

On account of the lack of time before the BULLETIN goes to press, no detailed mention of these pictures can be made in this month's issue. It must suffice now to call attention to four famous works which of themselves make a most noteworthy collection. These are the magnificent "Northeast," by Winslow Homer, considered by many to be his best work; "Forenoon in the Adirondacks," one of the most prominent among the works of Wyant and eagerly sought after by collectors, the Inness and the Fuller.



QUADROON
BY GEORGE FULLER

PERSIAN CARPETS

THE highest point in the development of Persian carpet weaving was reached, it is commonly admitted, in those productions having animals and human figures as decorative motives. These carpets are generally, but not quite accurately, called "hunting

carpets." Certain modern theorists look with disfavor upon the use of motives taken directly from nature, especially from animal life, as themes of pure decoration. It is true that in Europe the textile arts have often been arrested in their development because of a predilection at an early stage for naturalistic motives in imitation of paintings, and yet used purely as decora-

tion of flat surfaces. In the East the choice of such motives, taken from animal and human life, was reached only after a long development, and the difficulties attending this problem have been solved with the extraordinary feeling for pure decoration characteristic of the Orient. This fondness for the narrative motive is the inevitable expression in terms of art of the imagination and poetry that entered so largely into the lives of the Oriental people.

The Museum has been so fortunate as to acquire at the sale of the Yerkes collection three carpets with animal motives in their designs, which represent this remarkable type of rug in three different stages of its development from the end of the fifteenth to the early seventeenth century.

The dating of Persian rugs is a difficult problem, the solution of which has been approached only in recent years. It is easy to say whether a rug dates before or after the eighteenth century, but to give the exact time of its production in the three preceding centuries is exceedingly difficult, since rugs are very seldom dated, and designs are often traditional, continuing unchanged for several centuries. Wilhelm Bode¹ was the first to bring system into the dating and localizing of old carpets through the evidence supplied by European paintings in which rugs are reproduced—especially Italian and Flemish paintings from the fourteenth to the seventeenth century. At the same time, in the last decade of the nineteenth century, English, Austrian, and German scholars—notably those who contributed to the large Vienna publication entitled *Oriental Carpets*, published by the Imperial and Royal Austrian Commercial Museum. English edition edited by Sir C. Purdon Clarke. Vienna, 1892—and, more recently, American connoisseurs have determined, from their knowledge of the modern industries, the most important centers of the old productions. Only a year ago F. R. Martin, the distinguished Swedish connoisseur, published an important work, *Oriental Carpets*, in which a great advance in the study of old carpet weaving has been made through the help given by dated works in

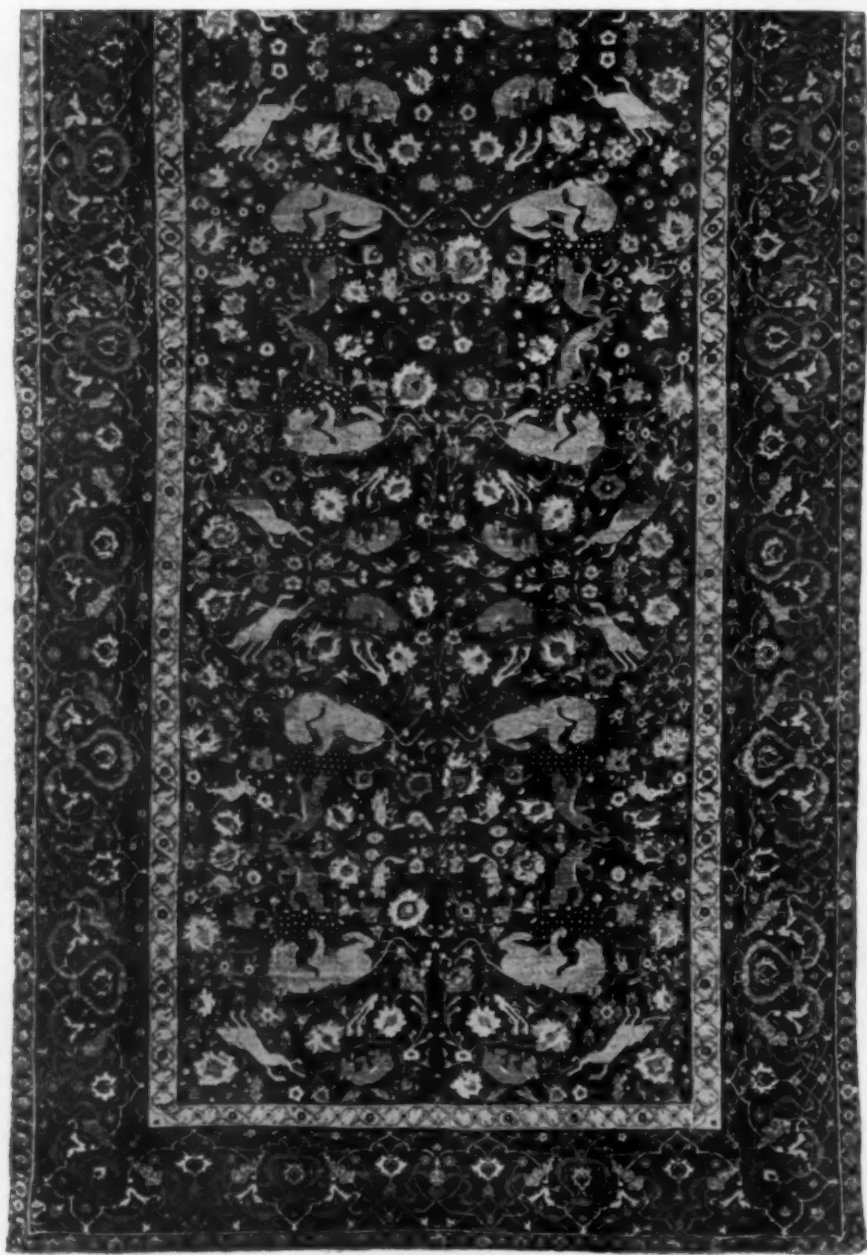
¹ Vorderasiatische Knüpfteppiche.

other industrial arts of the near Orient, such as the pottery, manuscripts, ivories, etc.

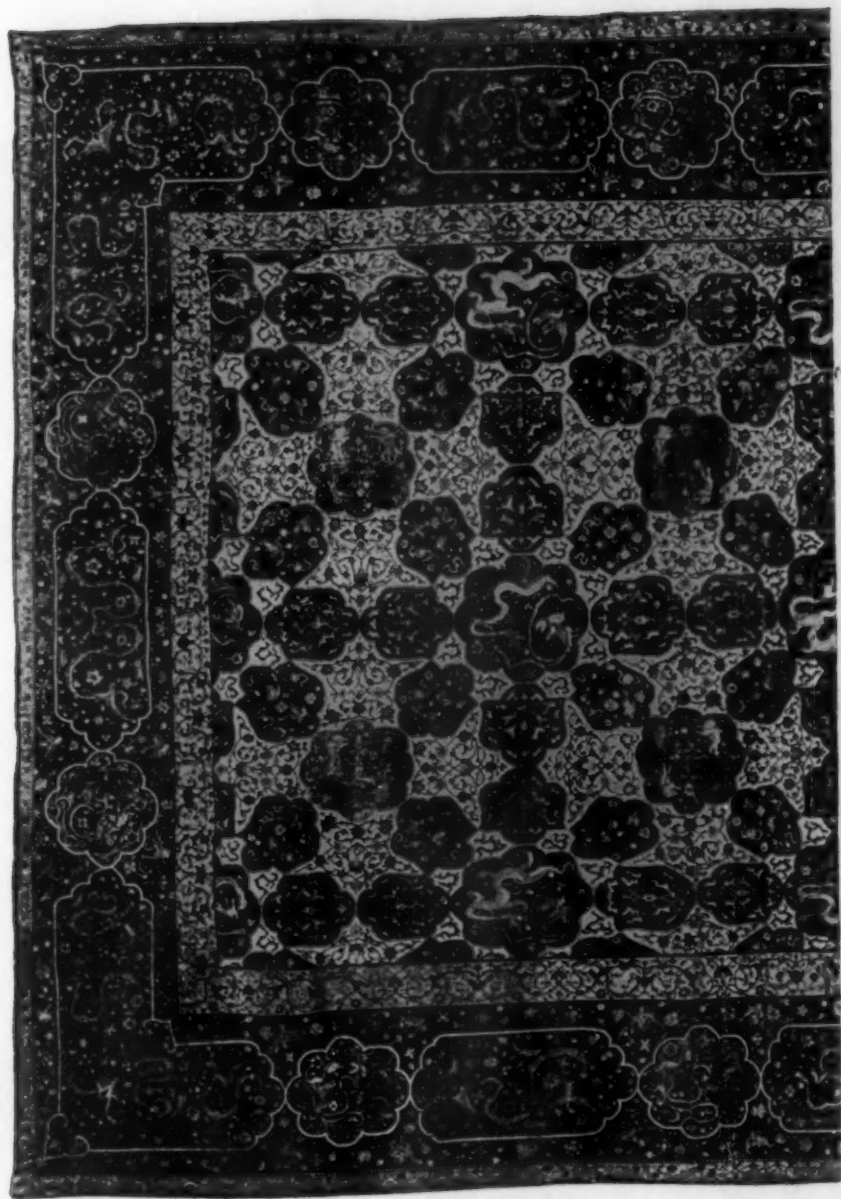
The oldest of the three carpets recently purchased² is at the same time the most important from an historical point of view. It is the largest in size of the three, and is decorated with Chinese motives. The pattern seems, at first sight, overlaid and restless considering the large size of the carpet, but it must be remembered that rugs like this were not intended to be seen at a distance, but at close range. As these rugs—often the only decoration in the room of a mosque or palace—were used to sit on, the eye took in only one small part, which, although connected with the whole, was in itself a complete composition. As the patterns in the large rugs are hardly ever larger in scale than those found in the rugs of a smaller compass—like the Ardebil carpet in the Museum's possession, for example—these latter rugs perhaps may be more pleasing to our modern taste, but if we study in the larger rugs one decorative field after the other, we are astonished at the number and richness of the beautiful motives connected one with the other by a marvelous rhythm of line and color. Rarely in works of the other arts is there to be found in such purity this quality of rhythm in which the same motive repeats at certain intervals, always changing a little the color or line so that the eye never wearies and an idea of infinity arises. From an historical point of view the rug is remarkable through the diverse decorative elements which are to be found in it in greater number perhaps than in any other of the older type. Not only the Chinese clouds and the Tschì symbol are repeated in different shapes again and again, but the shields show, alternately, the Chinese motives of four lions playing and the fight of the phoenix with the dragon. From this circumstance the rug has been known in literature on the subject as the "Rug with the coat-of-arms of the Ming Dynasty."

A companion piece to our rug exists in the Museum at Lyons (the rug in the pos-

² For a detailed description of this and the other two rugs, the reader is referred to John Kimberly Mumford's excellent catalogue of the Yerkes sale.



CARPET (DETAIL)
NORTH PERSIA, MIDDLE OF SIXTEENTH CENTURY
FROM THE ARDEBIL MOSQUE



BAGDAD CARPET (DETAIL)
NORTH PERSIA, ABOUT 1500



CARPET (DETAIL)
NORTHWEST PERSIA, ABOUT 1600

session of the Countess Clam-Gallas, at Vienna, which has been mentioned in this connection is different in type). Our carpet is closely related to the large animal rug in the Kaiser Friedrich Museum in Berlin, both in color as well as in motives. On account of the number of Chinese elements in the design, and the rarity of the white ground, which seems to be characteristic in the oldest types of rugs, F. R. Martin assigns both rugs to the Timurid period, assigning ours to the end of this period—about 1490—fixing the date from a manuscript which was executed in the same style in 1490 for the Sultan Mirza Ali of Gilan.

It has been said that this rug was made at Bagdad in the sixteenth century, but this is hardly correct, since Bagdad, at this time in the possession of the Turks, was not known as an important place of carpet weaving. The reasons which Martin gives for a North Persian provenance are much more convincing, as Gilan is the place where, a few years later, most of the important works for the court of the Safavids were made.

There is no need of calling attention to the beauty of the rug from the Ardebil Mosque. It is quite perfect in drawing as well as in color. The lively movements of the animals are rendered with the greatest freedom of drawing, and the art by which the complicated positions of the animals is represented on the flat surface is no less remarkable. The colors are unusually deep and rich, especially the black of the gazelles and the dark blue of the border, which make a beautiful contrast to the warm red of the background. The deep colors are brightened by the yellow of the lions, the delicate pale green of the boars, and the white peony flowers, executed in silver threads, which are scattered over the whole composition.

There exists an exact companion piece to this rug in the collection of Dr. F. Sarre, of Berlin, which also came from the Ardebil Mosque. Five rugs are known to have been in this mosque: two large ones—of which one is at the South Kensington Museum, and the other was sold at the Yerkes sale—and three smaller ones—our

recent acquisition, its companion piece in Berlin, and the silk rug with the tree of life formerly in the Yerkes collection. It is more than likely that the two large rugs, as well as ours and its companion piece, were all executed at the same time under the reign of the second Shah of the Safavids, Thamasp I (1524-76), in the capital of his empire, Ardebil. The large carpet in London is dated 1539. As to whether ours was done a short time before or after opinions differ. It probably dates a little earlier, about 1520-1530.

The third animal rug, which is similar in style to the one already owned by the Museum, belongs undoubtedly to the last period of the hunting carpets, about 1600 or a little later. The border, with its geometrical curves, is archaistic in style, but the arabesques in the center field are in the style of the best period. The drawing of the animals is heavy in comparison with that of the other two rugs, and the color a little hard. The reds and greens suggest the so-called Ispahan type and show certain influence from Herat. The yellow, on the other hand, as Mr. Mumford rightly observes, is a color used by the Kurds. It is probable, therefore, that the carpet was woven in the northwestern part of Persia.

The largest of the Museum's rugs has been in the possession of Vincent Robinson and then of A. Thien in Berlin. It has been published by Vincent Robinson in *Eastern Carpets*, 1882, and by W. Bode in *Vorderasiatische Knüpfteppiche* (fig. 25). The other two have also passed through the hands of Vincent Robinson and have been published, the earlier one by Stebbing, in *The Holy Carpet of the Mosque at Ardebil*, and the other by W. Bode, in the above-mentioned book (fig. 13).

W. R. V.

CRETAN REPRODUCTIONS

IN the February number of the BULLETIN for 1908 was published an account of our collection representing Greek prehistoric art, now exhibited in Gallery 20. This collection, from force of circumstances, consists mostly of reproductions, because, as is well

known, the Cretan authorities will not permit the export of any important work from their island. But the splendid facsimiles made by E. Gilliéron and H. Bagge are of sufficient accuracy to give us a vivid idea of the originals. In the last two years considerable additions have been made to this collection, which show still further the wonderful versatility of the early Cretan artists, and, moreover, give us some interesting information with regard to the social and religious customs of their time.

Most important among these is a facsimile of the famous sarcophagus from Hagia Triada (figs. 2 and 3), which is one of the greatest monuments of Cretan art that have been discovered. Unlike the other sarcophagi found in Crete it is not of clay, but of stone. The dimensions are 4 ft. 4 in. long, 1 ft. 6 in. wide, 2 ft. 8 in. deep, the body being placed inside in a contracted position according to the usual custom. It is decorated on its four sides with paintings which were not executed directly on the stone, but on a layer of stucco, and are, therefore, in every respect like fresco paintings. The scenes have been identified as representing funerary rites, and are, therefore, closely connected with one another. (Cf. R. Paribeni, *Il Sarcophago dipinto di Hagia Triada in Monumenti antichi* XIX, 1908, p. 8 ff.) Each of the long sides is divided into three parts by different colored backgrounds. On the side which is better preserved we see on the extreme right a figure closely swathed

standing erect before the façade of a building. This has been interpreted as the figure of the dead standing before his tomb. By his side are a sacred tree and a sort of stepped platform which may have served for the deposit of offerings.

The center of the scene is occupied by three offering-bearers; the first carries a ship, a symbol probably of the voyage of the dead; the other two have, each, a calf represented in full gallop, a curious instance of the artist's copying a well-known type without considering the inappropriateness of it in this case. On the left another rite is taking place: a woman is pouring a libation from a pail into a large vase standing between two posts; the latter are surmounted by double axes of the familiar type, on which sacred bird (ravens?) are perched. These birds, according to Dr. A. J. Evans, represent the descent of the divine

spirits into the objects of worship, indicating that the invocations have met with favor. Behind follow a woman carrying two pails on a pole and a man playing the lyre.

The subject on the other side of the sarcophagus has also reference to some ritual. On the extreme right is an altar on which are placed "horns of consecration," which we know played an important part in Minoan religion. Beside the altar are an olive-tree and a post, surmounted by double axes with a sacred bird, like those on the other side. In front of these is an offering table, on which is placed a vase; a



FIG. 1. A LADY FROM KNOSSOS
FROM A REPRODUCTION

woman stands before it with both arms extended, as if invoking the deity. Near by are a jug and a basket with fruit. In the center is a dead bull stretched on a table, and decorated with red ribbons; blood flows from its throat into a receptacle below. Under the table two deer await their turn to be sacrificed. The rest of the scene is taken up by a procession of five women, preceded by a long-haired flute-player. Of the women only the lower parts are preserved.

The two ends of the sarcophagus are also decorated; on one is represented a two-horse chariot driven by two women; on the other, a chariot drawn by two griffins and driven by a woman who has beside her a swathed figure. Mr. Paribeni interprets the latter as the figure of the dead, and the bird which is perched on the wing of one of the griffins as his soul.

The chief interest of this sarcophagus lies in the data that it furnishes with regard to Minoan ritual. *Ægean* religion presents many problems, which cannot yet be settled. It is difficult enough to reconstruct an ancient civilization merely from such remains as happen to have survived; but to understand the religion of people who lived over 3,000 years ago without the help of literary testimony is well-nigh impossible. From the evidence that we can deduce from the finds consisting either of scenes of ancient worship, like that on our sarcophagus, or of objects of religious significance found in shrines, it is certain that the chief divinity was a great nature goddess. Of a male divinity there is little evidence, and, if he existed at all, he occupied quite a secondary position. Minoan worship seems to have consisted largely in the adoration of religious symbols, which were either natural objects, such as stones and trees, or artificial, such as pillars, cones, the double ax, the horns of consecration, and perhaps the cross. The bull was the chief animal in Crete, and was used both for sacrifice and for the hunt.

Besides its religious significance, the *Hagia Triada* sarcophagus furnishes us with valuable information on other points. The costumes worn by the different figures are interesting. The offering-bearers have

a sort of apron of peculiar shape suggestive of a hide; the priestesses wear similar "aprons," as well as tight-fitting bodices, like those worn by the famous snake goddesses, but not open in front; the other people have long robes with embroidered bands. There are striking similarities between the scenes on this sarcophagus and Egyptian monuments. The representation of the dead before his tomb, the presence of the sacred tree, the introduction of a ship as a votive offering, the sacrifice of a bull, and the manner of collecting its blood, the device of painting the skin of men a deep brown and that of the women white, have all analogies in Egyptian art. But though these parallels show that the influence of Egypt was strong during this period, the paintings are essentially Cretan in their chief characteristics. The types of the men and women with their irregular, distinctly European features, their slender waists, and erect bearing; the costumes; the religious symbols; are all thoroughly Minoan, as is also the elaborate ornamentation of rosettes and spirals which frame the frescoes and decorate the feet of the sarcophagus. The colors employed (blue, red, yellow, and green) are of the vivid shades popular among Cretan artists. The workmanship is not very careful and should be dated at the end of the Late Minoan II or the beginning of the Late Minoan III period, that is, about 1450 B.C.

Our collection of copies of frescoes from the walls of the Palace of Knossos has been increased by several important examples. The Cup-bearer (fig. 4), perhaps the best known of Cretan frescoes, represents a youth advancing slowly in a dignified posture, carrying with both hands a long, pointed vessel of a shape often found in excavations in Crete. Traces of another figure show that this is only one of a procession of youths. He is nude, except for a loin-cloth decorated with a four-petal design. He also wears bracelets on the upper arm and one with a signet on the left wrist. There are certain faults in the drawing, such as the eye drawn in full front and the outline of the chest; but the impression of the whole is one of great dig-



FIGS. 2 AND 3. TWO VIEWS OF A SARCOPHAGUS FROM HAGIA TRIADA, CRETE
FROM A REPRODUCTION IN THE MUSEUM

nity and distinction. The period is that of the great Palace period, i. e., Late Minoan II (about 1500-1350).

Two frescoes, each representing a lady from Knossos (fig. 1), are interesting records both for the type of the faces and the costumes during this same period. We are surprised, as so often in Cretan work, at the modernity of these women with piquant faces, elaborate coiffures, and clothes which are much more like our present fashions than like those worn in Greece during the classical period. Of great interest also are two miniature frescoes representing assemblies of men and women around a shrine and dancing under trees. The fresco of the flying fish from Phylakopi in Melos (p. 131) is painted in a somewhat freer style and shows great observation of nature. It belongs to the Late Minoan I period (about 1600-1500), and is now generally regarded as an importation from Crete or a work executed under the direct influence of Cretan art.

An interesting collection of facsimiles of small stone vases, found by Mr. R. Seager in 1907 and 1908 in the islands of Pseira and Mochlos, gives us some idea of the work of Minoan stone cutters. The vases are of various shapes and sizes and are made of beautifully veined marbles, breccia, steatite, etc. The

workmanship is very finished and points to a highly developed art. The tombs in which they were found are dated as far back as the Early Minoan III period, that is, before 2200 B.C.

The other reproductions consist of a tall porphyry lamp from Palaikastro, a large basalt shell, two small lamps, and two small vases of steatite, all from Phaistos, and the beautiful steatite head of a bull found by Dr. A. J. Evans at Knossos in 1908. The latter, which has a hole at the top of the head and one in the mouth, as well as a lid which fits the back, probably served as a rhyton. The muzzle is outlined with a whitish band of a shelly substance and the eyes are inlaid with rock crystal (one eye only was preserved). The horns were not found; they were probably of gilt wood and have been so restored by M. Gilliéron. The effect of the whole is very lifelike, and the execution of the details shows careful workmanship. It belongs to the Middle Minoan III period (about 1850-1600).

It will be noticed that the dates given to the different Minoan periods in this article differ from those given in the BULLETIN in February, 1908. Cretan excavators are now favoring the minimum system of Egyptian chronology, and, as Cretan chronology is based on that of Egypt, they have had to change

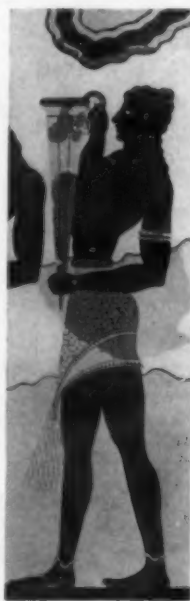


FIG. 4.
THE CUP-BEARER
FROM KNOSSOS.

considerably the dates of their own finds. As a large proportion of our reproductions are from objects found at Knossos by Dr. A. J. Evans, we had adopted his system of chronology in 1908, and are now changing our dating according to his revised scheme.¹

Early Minoan —
before 2200 B.C.

Middle Minoan I —
about 2200 – 2000
B.C.

Middle Minoan II
—about 2000–1850
B.C.

Middle Minoan III
—about 1850–1600
B.C.

Late Minoan I —
about 1600 – 1500
B.C.

Late Minoan II —
about 1500 – 1350
B.C.

Late Minoan III
—about 1350 B.C.

The reproductions here described have been temporarily placed in the Room of Recent Accessions, with the exception of the frescoes from Knossos and Phylakopi, which arrived last year and are exhibited in Gallery 20.

G. M. A. R.

A TAPESTRY OF THE FIFTEENTH CENTURY

THE Museum is fortunate in including in its collection of tapestries several notable examples of fifteenth-century weaving. Such pieces as the Bardac tapestries, representing the *Baillée des Roses*² and the "Sacrament" set³ are already well known through various publications. But, with the exception of three illustrations unac-

¹ This system is not yet published by Dr. A. J. Evans himself, but it is given in *Crete, the Forerunner of Greece*, by C. H. and H. B. Hawes, as communicated by Dr. Evans to the writers by letter.

² BULLETIN, September, 1909, Vol. IV, p. 149.

³ BULLETIN, March, 1907, Vol. II, p. 40.

companied by text in the BULLETIN for December, 1909 (Vol. IV, pp. 227–229), attention has not previously been called in the Museum's publication to the acquisition, through purchase, in November, 1909, of an important Burgundian tapestry



BURGUNDIAN TAPESTRY (DETAIL)
FIFTEENTH CENTURY

of the middle of the fifteenth century, representing very probably the taking of Jerusalem by Titus. This large tapestry, distinguished for the decorative quality of its naïve design and for the charm of its softened colors, was shown in the exposition of tapestries at Paris in 1900 and published with an enthusiastic description by J. Destree in *Les Annales de la Société d'Archéologie de Bruxelles*, 1903, Vol. XVII.

The presence of inscriptions, often versified, in Latin or French, is of common occurrence in the tapestries of the period to which the Museum's recent acquisition belongs. It is sufficient in this connection to recall, for example, the series now in the Museum at Berne, of the history of Cæsar. It seems probable that similar legends once formed part of the Museum's tapestry, but in their absence the identification of the subject of this tapestry, with its confusion of figures and panoramic juxtaposition of scenes, must remain only conjectural.

When, after a long siege, in 70 A.D., Jerusalem fell into the hands of the Emperor Vespasian's son, Titus, later emperor himself, a frightful massacre ensued, vast numbers of persons were carried into slavery, and in the destruction of the city the Temple was burned and despoiled of its holy vessels. The representation of the seven-branched candlestick and pieces of the Temple service in the sculpture on the arch of Titus at Rome is, of course, familiar to all. In the Museum's tapestry, among

the spoils which are being paraded before the triumphant general, is a portable tabernacle possibly intended to represent the sacred Ark of the Alliance.

In the foreground of the tapestry is represented a scene of barbaric cruelty. A prisoner, kneeling with his hands tied behind him, is being disemboweled by one soldier, while another examines the entrails of a victim stretched on the ground before him. The explanation of these inhuman acts may be found in a passage from the description written by the historian Josephus of the siege and fall of Jerusalem, in which he describes the tortures suffered by those who had swallowed their jewels and pieces of gold to prevent them from falling into the hands of the Romans.¹ The representation among the booty, of what

¹ Josephus: Wars of the Jews. Book V, Chap. X; Book V, Chap. XIII.

may be safely considered the sacred Ark of the Alliance, and the vivid illustration of the incidents narrated by Josephus, give grounds for the supposition that in this representation of a sack of a city with all its attendant horrors, we have the taking of Jerusalem by Titus.

The four tapestries of the History of Cæsar, previously mentioned, at Berne, show close affinities in point of style with the Museum's tapestry. It may be interesting to add that these tapestries, presumably woven in the ateliers of Arras in the first half of the fifteenth century, were at one time in the possession of Charles the Bold, who gave them to Guillaume de la Baume. They were seized when his chateau was pillaged by the Swiss in the war which ended in the overthrow of Burgundian power.

J. B.



ARK OF THE ALLIANCE (?)
DETAIL FROM THE BURGUNDIAN TAPESTRY
FIFTEENTH CENTURY



BURGUNDIAN TAPESTRY (DETAIL)
FIFTEENTH CENTURY

PRINCIPAL ACCESSIONS

THE WOLF AND FOX HUNT, BY PETER PAUL RUBENS. — This celebrated picture has been purchased by the Museum and is now on exhibition in Gallery 27.

The painting is 12 ft. 4 in. long by 8 ft. high. It was finished probably in 1617, when the artist was forty years old. According to Smith¹ the picture was painted for General Legranes, Commander of Marquis Spinola's artillery in Flanders, and passed later into the possession of Count Altimera, from whose descendants it was taken by the French at the time of the Napoleonic wars and transferred to the Louvre, where it was exhibited in 1814. Restored to its former owners in 1815, it was subsequently returned to Paris for sale, the price asked being 80,000 francs. In 1824 it was bought for 50,000 francs by Smith, the picture dealer and connoisseur, and author of the catalogue referred to above, who sold it to Alexander Baring, Esq., first Baron Ashburton, from whose descendants it was lately purchased by Sulley & Company, who in turn sold it to the Museum.

The picture shows wolves and foxes attacked by dogs and surrounded by huntsmen. The figures on horseback to the right are supposed to represent Rubens himself and Isabella Brant, his first wife. There is another horseman farther to the left, and between these groups are three men on foot, one of whom blows a horn, another carries a spear, and the third a club. At the extreme left are two men (only partly shown in the picture) attacking a wolf, which bites furiously at their spear heads. A second wolf is almost overcome by the dogs, while wounded and dead foxes lie under their feet. A fox is held at bay by two dogs, and in the distance a horseman, followed by dogs, gallops across the plain.

The condition of the picture is very satis-

factory. The colors are remarkably fresh and brilliant, as is always the case with Rubens's work, for there was no master more skillful and scientific than he in the matter of oil painting. This canvas particularly shows with what infinite patience and deliberation the artist set about his work, even when the furious movement and florid, contorted forms of the finished picture give the impression of momentary inspiration. The effect has been so perfectly calculated from the start that the color is scarcely thicker than a scumble (except in the case of high lights, which are painted with a loaded brush) and the composition has been unchanged as the work progressed, with the trifling exceptions of the placing of a dog's collar and the like. As is certain to be the case with pictures as old as this and as large in size, there are restorations, but these are mostly of trifling importance — the most serious being a patch about two by three inches in the hair of the rider to the left, which, luckily, occurs at a point where the disfigurement is inconspicuous.

Max Rooses speaks of this "Wolf and Fox Hunt" as having been painted in part by pupils, "but the result is so harmoniously blended that one cannot distinguish the work of the pupils from that of the master."² Other critics, however, agree with Smith, who pronounced it to be entirely by Rubens with the exception of the landscape, which he attributes to Jan Wildens. The date of the painting bears out this opinion, if further evidence than the work itself be desired, as it was done at the early period before Rubens relied freely on his assistants' help. Rooses adds, however, that "the two wolves above all are superb. The picture is a masterpiece of its kind." Smith says, "Energetic expression, the predominant characteristic of this master's works, is conspicuous throughout this splendid production, which, with the exception of the landscape (introduced by Wildens), the writer considers to be wholly by the hand of Rubens; or at least, if Sny-

² Max Rooses, *L'Œuvre de Rubens*, IV, p. 341.

¹ John Smith. A catalogue raisonné of the works of the most eminent Dutch, Flemish, and French painters, etc., London, 1829. Vol. II, p. 273.



THE WOLF AND FOX HUNT
BY PETER PAUL RUBENS



THE WOLF AND FOX HUNT (DETAIL)
BY PETER PAUL RUBENS

ders assisted in the animals, the spirited and powerful penciling of Rubens has effectually obliterated the peculiar handling of that artist, and given to them a spirit of animation which none but his inimitable genius could depict. In the performance of this picture, Rubens was excited by the noblest feelings of gratitude and friendship, as it was done expressly for his patron,

General Legranes, then Commander of the artillery in Flanders, under the Marquis Spinola in 1612."

The picture was engraved by Soutman and Van der Leuw.

The acquisition of "The Wolf and Fox Hunt" is one of the most important that the Museum has made in recent years in the Department of Paintings. B. B.

PAINTINGS RECENTLY ADDED.—"The Funeral," a painting by Edouard Manet, has been lately purchased and is now on exhibition in the Room of Recent Accessions. It is listed in Theodore Duret's Catalogue of Manet's works (Number 126) as having been painted in 1870. It formerly belonged to M. C. Pissarro, the well-known painter, from whose family it was purchased by Mr. A. Vollard, who in turn sold it to the Museum.

The picture shows a view of Paris. In the foreground is a cemetery with trees and an open space through which passes a funeral procession. Beyond the cemetery rises the Montagne Ste. Geneviève, with the Pantheon at its summit. Other domes and several towers are silhouetted against the sky. The effect is that of a windy day with shifting changes of cloud, shadow, and sunlight.

Manet probably regarded this picture as unfinished, as there is no signature, but it is difficult to imagine what extra work could have added to its intensity of expression. Only the broadest aspects of the scene are set down, and the energy of the conception and of its carrying out are the more striking because of the lack of detail. Its spontaneity and directness lead one to think that it may have been painted in one sitting.

Manet has been frequently called a revolutionist—an anarchist in painting. This he never was, even in his late work, while the respect for tradition, which his earlier pictures show (in which the influence of Velazquez, Hals, or Goya, is evident), is generally acknowledged. But after 1870, to give roughly a date for the transition,

he accepted more frankly his own vision of things as motives for his pictures, without thought of any particular master. "The Funeral" belongs to this category.

The picture will be placed eventually in Gallery 21, where hang at this time three works by the master—"The Boy with a Sword," "The Girl with the Parrot," both belonging to the Museum, and the magnificent "Dead Christ between Angels," which has been lent anonymously.

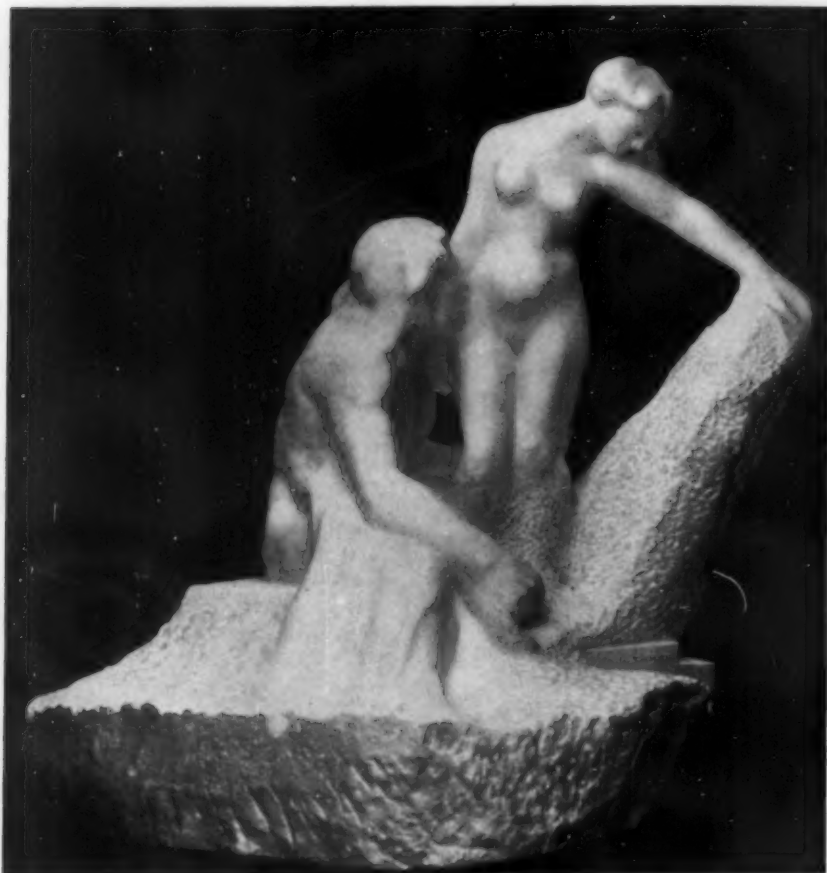
With the Manet is shown another recent purchase of importance—"The Portrait of a Lady," by Fantin-Latour. This sensitive and tender painter was from the first the friend and admirer of Manet and the artists who had grouped themselves about him. This friendship and admiration is materialized in Fantin's masterly portrait group, "Un Atelier aux Batignolles," which justly occupies a most prominent



PORTRAIT OF A LADY
BY FANTIN-LATOURE

center in the Luxembourg Gallery.

The Museum's picture shows the sitter, a woman of middle age, three-quarter length, seated, facing the spectator, with her hands resting in her lap. Her dress is black and she wears several pieces of jewelry—a brooch of turquoise and pearls being the most noticeable. The background is gray and a bit of the bent-wood chair on which she sits shows to the right. The serenity and distinction which the picture expresses were the sitter's characteristics. The painter has insisted on them in every particular, not only in the general pose, in the face and the beautiful hands, but in the austere composition, and the quiet, rich color as well. The subject was well suited to Fantin's perfectly poised and impeccable art, and must have appealed



PYGMALION AND GALATEA
BY RODIN

to him strongly. He painted this portrait with the tenderness and the exquisiteness which are found in his lovely paintings of flowers.

Both the Manet and the Fantin-Latour have been bought out of income from the Wolfe Fund.

B. B.

TWO GROUPS BY RODIN.—Mr. Thomas F. Ryan has added to his recent gift of the group by Rodin, entitled *Pygmalion and Galatea*, two other groups in marble by the same master, called *Cupid and Psyche* and *Orpheus and Eurydice*, both from the collection of the late Charles T. Yerkes, and

notable as the first of the sculptor's works to be owned in this country.

The *Orpheus* legend was treated in two ways by Rodin, the other version being now in the Museum of Meudon. Our group shows the moment of indecision when the Thracian poet at the very door of Hades, represented by the high, rough wall at the back of the figures, having thus far resisted his desire to turn and look at his wife, seems about to respond to her entreaties. The marble is dated 1893.

The *Cupid and Psyche* shows the god flying away from *Psyche*, who attempts to detain him.



ORPHEUS AND EURYDICE
BY RODIN



CUPID AND PSYCHE
BY RODIN

These gifts of Mr. Ryan, added to what we already possess of Rodin's works—the Head of John the Baptist in bronze, presented by Mr. George A. Lucas in 1893; the *Penseur*, in plaster, given by the commissioners of the French Government to the Louisiana Purchase Exposition in 1905; the Age of Brass, in bronze, presented by Mrs. John W. Simpson in 1907; and The Hand of God, in marble, presented by Mr. Edward D. Adams in 1908—will give the inquiring student of sculpture a chance to form a pretty clear idea of the main characteristics of this master's art.

DRAWINGS BY MATISSE.—Through the gift of Mrs. George Blumenthal, three drawings, studies from the nude, by Henri Matisse, have been added to the Museum collection. Since the controversy waged over the "Impressionists" a generation ago, no artist has been more violently

discussed than this painter. His work makes for itself either ardent adherents or ardent opponents, but whether or not these studies appeal to the spectator, their appropriateness in the Museum's collection will be acknowledged by all who are interested in the newest development of modern painting. The drawings are slight in workmanship, but give an epitome of the artist's style. The forms are simplified to an unusual degree and great insistence is placed on the particular gesture to be represented, or the distinctive quality of the substance portrayed, as was the habit of certain primitive artists and craftsmen.

B. B.

DRAWINGS BY RODIN.—The Museum has been fortunate in acquiring by purchase seven drawings by Auguste Rodin in which the great sculptor reveals his mastery of expressive line and his unusual power of

color. These drawings, mere snapshot records of a gesture or an attitude, are surprisingly complete and satisfying when one considers the extreme simplification of the mode of expression. Where a tint has been used to accentuate the artist's ideas, Rodin's color takes an almost symbolic significance quite distinct from representation of local color.

In "The Embrace," where a nude figure is represented leaning over and kissing another seated figure, a delicate flesh color contrasted against touches of pale cool green and a deeper blue, adds, through the very delicacy of its tint, to the expression of tenderness already so remarkably set forth in the graceful lines.

More dramatic is the figure of Nero, whose brutal head, crowned with vine leaves, and huge torso are colored a somber red, while the lower part of the body disappears in a drapery represented by an orgy of lines and tints suggestive of spilt wine and blood. The heaviness and power of the figure are emphasized by a partial outline in black ink.

The head of Mme. Hanako, the famous Japanese tragedienne, looks at us with enigmatic Eastern eyes through a wash of dull greenish olive which lends mystery to the expression.

The seated figure of a woman with her legs crossed, which is almost academic in its

drawing, suggests in its tinting nothing but the terra-cotta coloring of a Tanagra statuette.

The other drawings are pencil sketches without any use of water color. In one representing "A Young Girl" the artist has, with a little rubbing of pencil dust along the outlines, given the figure modeling and relief, and all the firmness and solidity of a block of marble.

The sketch of a figure for the Whistler monument—a lithe, graceful figure of a young girl drawing on a sheet of paper which rests on her knee—suggests the willowy models Whistler himself was so fond of painting or drawing on his copper plates.

Last, but not least, the "Figure Disrobing," a woman in the act of discarding her chemise, is one of the most intimate and charming pieces in the lot of new acquisitions.

In all these drawings, which exemplify so beautifully Rodin's unusual gifts as a draughtsman and a colorist, we perceive also the point of view of the sculptor. We have the sense of the roundness of the figures; there is an appeal to the tactile sensations which makes us wish to feel the modeling as we would in a bronze or marble statue. These drawings are beautiful examples of a great and versatile talent.

PAUL B. HAVILAND.



THE FUNERAL
BY EDOUARD MANET

NOTES

THE exhibits in which special interest is expressed by visitors to the Museum at present are the Chinese rug of the Chi'en-lung period picturing the Imperial dragons, recently received as a loan from Mr. J. Pierpont Morgan, to be seen upon the wall in the gallery leading to the Jade Room; the Whistler Exhibition which continues to attract many visitors from other parts of the country as well as from our own city; and the Wing of Decorative Arts, an important feature of whose mission would seem to be fulfilled in the study which is being given its collections by large numbers of craftsmen.

The Whistler Exhibition will be continued through the thirty-first of May.

ELECTION OF A TRUSTEE.—At a meeting of the Board of Trustees, held Monday, April 18th, John Pierpont Morgan, Jr., was elected a Trustee of the Museum of the Class of 1913.

ATTENDANCE.—The attendance for March of this year shows an increase of 34,564 over the same month of last year. This, of course, is largely due to the increase of visitors to see the Whistler paintings and the number present at the opening of the exhibition.

| MARCH | | | |
|----------------|---------------|----------------|---------------|
| 1909 | | 1910 | |
| 18 Free days.. | 29,873 | 19 Free days.. | 47,893 |
| 4 Evenings.. | 1,077 | 5 Evenings.. | 4,795 |
| 4 Sundays... | 25,896 | 4 Sundays... | 36,876 |
| 9 Pay days.. | 3,487 | 8 Pay days.. | 5,332 |
| | <u>60,333</u> | | <u>94,896</u> |

MEMBERSHIP.—At the meeting of the Board of Trustees held April 18th, the following persons were elected to the membership of the Museum:

FELLOWS IN PERPETUITY

SAMUEL PUTNAM AVERY
THOMAS F. RYAN
EMMA AVERY WELCHER
ALICE LEE WELCHER
AMY OGDEN WELCHER
LESTER G. WELCHER

FELLOWS FOR LIFE

DANIEL J. GRIFFITH
BRAYTON IVES
PHILIP M. LYDIG

SUSTAINING MEMBERS

MRS. HARRY HARKNESS FLAGLER
ALEXANDER L. KAUFMANN
MISS CAROLINE RUETZ-REES
FREDERIC F. SHERMAN

MEDALLIC LINCOLNIANA.—Sixty plaques, medals, and badges have been added to the collection of Lincolniana lent by Mr. Robert Hewitt. These comprise mainly pieces struck during the year 1909 to commemorate the Lincoln Centennial. They were issued in different parts of the United States by corporations and societies, and include the Allegorical Plaque showing the President in the act of signing the Emancipation Proclamation, which was issued by the American Numismatic Society in a numbered edition in gold, silver, and copper. The collection will be found in Gallery 22.

THE LIBRARY.—The additions to the Library during the past month were one hundred and eighty volumes, divided as follows: by purchase one hundred and sixty volumes, by gift twenty volumes.

The names of the donors are: Mr. Edward D. Adams, Messrs. C. and E. Canessa, Mr. John D. Crimmins, Mr. John Du Fais, Mr. Albert E. Gallatin, The Misses Gerson, Mr. John Getz, Mr. George A. Hearn, Dr. C. Hofstede de Groot, Messrs. F. Keppel & Company, Miss Florence N. Levy, and Mr. Frederick W. Rhinelanders.

The number of readers during the month was four hundred and thirty-three.

MUSEUM GUIDANCE.—The question as to whether or not we are meeting a real need and desire on the part of visitors and of schools for expert guidance through the Museum's collections might, perhaps, be answered by the report for March of this year, when three hundred and eighteen individuals, of whom two hundred and fifty-seven were pupils, saw the collections under the guidance of the Museum instructor.

COMPLETE LIST OF ACCESSIONS

MARCH 20 TO APRIL 20, 1910

| CLASS | OBJECT | SOURCE |
|---------------------------------------|--|---|
| ANTIQUITIES—EGYPTIAN..... | *Upper part of a gray granite statuette of Osiris. | |
| | Blue glazed Ushabti figure..... | Gift of Mr. and Mrs. Robert W. de Forest. |
| | *Wooden support in the form of a kneeling figure of a captive..... | Gift of Mr. R. Horace Gallatin. |
| ARMS AND ARMOR..... | †Pistol, Swiss, dated 1630..... | Purchase. |
| CERAMICS..... | †Black Wedgwood sugar bowl, English, eighteenth century..... | Gift of Mrs. Leonard E. Opdycke |
| | †Majolica plate, Italian, fourteenth century..... | Purchase. |
| | †Sultanabad vase, Persian, thirteenth century..... | Purchase. |
| | †Rakka vase and bowl, Mesopotamian, twelfth century; bowl and plate, Persian, thirteenth century; two bowls, Syrian, fourteenth century; two bowls, Syro-Egyptian, fourteenth century... | Purchase. |
| | †Thirty-seven pieces of Staffordshire, English, nineteenth century..... | Gift of Mrs. Abraham Lansing. |
| | †Three drawings by Henri Matisse.... | Gift of Mrs. George Blumenthal. |
| GLASS..... | †Fifty-five pieces of glass, American and Dutch, eighteenth century.. | Purchase. |
| METALWORK..... | †Bronze mirror, Chinese, Han period.... | Gift of Mr. E. Bischoff. |
| | †Bronze lamp, Asia Minor, seventh to eighth century..... | Purchase. |
| | †Two bronze incense burners, Italian, fifteenth century..... | Purchase. |
| | †Bronze mortar, Venetian, sixteenth century..... | Purchase. |
| | †Silver creamer, maker, A. DuBois, Philadelphia, end of eighteenth century..... | Gift of Mrs. F. H. Bosworth. |
| | †Silver traveling inkstand, English, London hallmark, 1814..... | Gift of Mrs. John C. Gray. |
| | †Portrait of Mrs. Eleanor Sweetser Bishop, artist unknown..... | Gift of Mr. T. E. O. Marbin. |
| PAINTINGS..... (Floor II, Room 27) | Wolf and Fox Hunt, by Peter Paul Rubens..... | Purchase. |
| | (Floor II, Room 14) Landscape, by John Crome, Senior; Portrait of Miss Baring, by Sir Thomas Lawrence; Landscape and Cattle, by Cecil Gordon Lawson; | |

* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 3)

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

| CLASS | OBJECT | SOURCE |
|----------------|--|-----------------------------------|
| PAININGS..... | Portrait of Mrs. Barnard, by Sir Joshua Reynolds; Earl of Arundel and his Grandson, afterward Sixth Duke of Norfolk, by Sir Anthony Van Dyck; Open Sea, by Emil Carlsen; Quadroon, by George Fuller; Spring, by Lillian M. Genth; Northeast, by Winslow Homer; Evening—Medfield, Mass., 1875, by George Inness; Louise, by Alphonse Jongers; Tea Leaves, by William M. Paxton; Giverny, by Theodore Robinson; Gitana, by John S. Sargent; Edith, by J. J. Shannon; Moonrise at Sunset, by D. W. Tryon; Pleiades, by Elihu Vedder; Harrower, by Horatio Walker; Adirondacks, by Alexander H. Wyant..... | Gift of Mr. George A. Hearn. |
| SCULPTURE..... | †Alabaster figure of an Apostle, English, fifteenth century..... | Purchase. |
| | †Marble group, Cupid and Psyche, by Auguste Rodin; marble group, Orpheus and Eurydice, by Auguste Rodin..... | Gift of Mr. Thomas F. Ryan. |
| TEXTILES..... | †Rug, Chinese, Chi'en-lung period..... | Gift of Mr. John T. Keresey. |
| | †Carpet, North Persian (Gilan?), about 1500; carpet, North Persian (Ardebil), about 1530-50; carpet, Northwest Persia, about 1600..... | Purchase. |
| | †Twenty-four pieces of bobbin, crochet, and needlepoint lace, European, modern..... | Gift of Miss Julia Chester Wells. |

LIST OF LOANS

MARCH 20 TO APRIL 20, 1910

| CLASS | OBJECT | SOURCE |
|--|--|---|
| ANTIQUITIES—CLASSICAL..... (Floor I, Room 12) | Archaic bronze Etruscan figure of a girl..... | Lent by Mr. J. Pierpont Morgan. |
| CERAMICS..... (Floor II, Wing E) | Rakka pitcher and a melon-shaped bowl, Persian, twelfth century; bowl, Persian, fourteenth century..... | Lent by Mr. H. G. Leberthon. |
| (Floor II, Wing E) | Two Daghestan plates, Persian, sixteenth century..... | Lent by Mr. H. G. Dearth. |
| (Floor II, Wing F)..... | Pair of tazza-shaped bowls, French, period of Louis XVI..... | Lent by Mr. Grenville Lindall Winthrop. |
| | *Pair of lions, pair of vases, Biron vase, plate jardinière, beaker-shaped vase, jar, two plates, four small vases, gourd-shaped vase and a figure of a laughing Buddha, Chinese, Sung and Early Ming dynasties..... | Lent by Mr. J. Pierpont Morgan. |

* Not yet placed on Exhibition.

† Recent Accessions Room (Floor I, Room 3).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

| CLASS | OBJECT | SOURCE |
|--|--|---|
| FURNITURE AND WOODWORK. (Floor II, Wing F) | Ironwood chair, Queen Anne period, English, early eighteenth century.... | Lent by Mr. W. Gedney Beatty. |
| | *Mahogany table, Hepplewhite, eighteenth century; mahogany table, Sheraton, eighteenth century—American; mahogany fire-screen, English, eighteenth century; six-legged table, Dutch, eighteenth century..... | Lent by Lieut. Comm. C. D. Stearns. |
| GLASS..... (Floor II, Wing E) | Perfume sprinkler, Arabian, ninth century..... | Lent by Mrs. Chauncey J. Blair |
| MEDALS, PLAQUES, ETC..... (Floor I, Wing F) | Thirteen plaquettes and medals, Italian, fifteenth and sixteenth centuries..... | Lent by Mr. Grenville Lindall Winthrop. |
| METALWORK..... (Floor I, Wing F) | Two large and three small bronze mortars, Italian, sixteenth to eighteenth century..... | Lent by Mr. Grenville Lindall Winthrop. |
| | (Floor II, Room 23) Six pieces of Sheffield plate, English, late eighteenth and early nineteenth century..... | Lent by Lieut. Comm. C. D. Stearns. |
| PAINTINGS..... (Floor II, Room 26) | Portrait group, known as "The Artist and his Family," by Frans Hals..... | Lent by Mr. Otto H. Kahn. |
| | (Floor II, Room 29) Portrait of a Lady, by Francisco de Zurbaran; Portrait of Don Pedro Mocarte, by Francisco José Goya y Lucientes; Saint with a Staff, by El Greco..... | Lent by Mr. Archer M. Huntington. |
| | (Floor II, Room 25) *The Great Deep, by Frederick J. Waugh, 1909..... | Lent by Mr. Adolph Lewisohn. |
| SCULPTURE..... (Floor I, Wing F) | Bronze statuette, Venus (Copy after Giovanni da Bologna); pair of bronze figures, by Clodion; bisque bust of Lepelletier, Sèvres, French..... | Lent by Mr. Grenville Lindall Winthrop. |
| | (Floor II, Wing F) | |
| WATCHES, CLOCKS, ETC..... | *Enameled gold watch, maker, D. J. Maguin, Geneva, early nineteenth century..... | Lent by Mrs. Walton Oakley. |

* Not yet placed on Exhibition.



FLYING FISH
FROM PHYLAKOPI. FROM A REPRODUCTION

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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MEMBERSHIP

| | |
|--|----------|
| BENEFACTORS, who contribute or devise. | \$50,000 |
| FELLOWS IN PERPETUITY, who contribute..... | 5,000 |
| FELLOWS FOR LIFE, who contribute.... | 1,000 |
| FELLOWSHIP MEMBERS, who pay an annual contribution of..... | 100 |
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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their sub-

scriptions in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. (Sunday from 1 P.M.) to 6.00 P.M. and on Saturday until 10 P.M.

PAY DAYS.—On Mondays and Fridays from 10 A.M. to 6 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to scholars under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 18,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.